



No Sign Of Summer ' © Fred Rushworth

March 2011

Volume 35—07

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Images Alberta Camera Club meets at Pleasantview Community Hall, 10860 - 57 Avenue, Edmonton, Alberta

Meetings are held at 8 PM on the 2nd and 4th Thursday of each month from September to May (except December when we only meet on the 2nd Thursday).

Brian Gavriloff Presents "God's Littlest Angels"

By Fred Rushworth

It began innocently enough, a conversation at church about how to improve the photographs in the display detailing the work of the Haitian mission God's Littlest Angels. Little did photojournalist Brian Gavriloff realize that a month later he would be making plans to 'put his camera where his mouth was and make the images work' as he words it.

He was initially slated to go in January 2010 but then the devastating earthquake hit and everyday life in Haiti drastically changed. It was June before Brian and Edmonton based videographer Don Hammond left to document the orphanage. They were in Haiti eight days. Ten thousand photographs and twenty-five hours of raw video came home with them. Three hundred hours editing the video and fifty plus hours editing the photographs created the presentation that IMAGES members viewed in under half an hour last month.

God's Littlest Angels (GLA) has ministered to the children of Haiti since 1994 and has been involved in international adoptions since 1997. GLA is involved in several children's ministries in the local Haitian community. In the year 2000, GLA implemented a school sponsorship program for children unable to attend school due to the lack of funds. Today, more than two hundred children attend school sponsored by people in North America and Europe

In 2000, GLA Canada was formed and is a registered Canadian charity. If you would like more information about GLA or you interested in making a donation or volunteering, their web address: is <http://www.glaacanada.ca/>

Thank you Brian for a beautiful, intense and very moving presentation.



© Brian J. Gavriloff,

"Whoever receives one child like this in My name receives Me; and whoever receives Me does not receive Me, but Him who sent Me." Mark 9:37

"This sums up the entire trip and fits nicely with this photograph of a little girl touching the cheeks of the volunteer from Illinois"... Brian J. Gavriloff,

A link to some of Brian' Gavriloff's Haiti photographs that were featured in the *Edmonton Journal*: <http://www.edmontonjournal.com/weather/Gallery+Haiti+hope/3743482/story.html>

A link to Don Hammonds website and two of his videos he posted on YouTube: <http://www.hammondphotography.com/> , <http://www.youtube.com/watch?v=lfm2UI-KQT8> http://www.youtube.com/watch?v=H-hsjYh7nCM&feature=mfu_in_order&list=UL

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Edmonton, Alberta



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"Winter People"
© Mufty Mathewson



President's Message – March

By Scott Henderson

March has definitely come in like a lion this year, with more snow and even more cold but don't let a little chilly weather stop you from shooting. Despite the cold, the days are getting longer. The sunrises and sunsets are now before and after working hours and can now be photographed without taking time off work. For those of you not wishing to brave the elements, don't overlook the great photo opportunities inside your own home and many of the publicly accessible buildings around town.

At our March 10th meeting we'll be pairing up titles with photographers for our first 'Luck of the Draw' photo shoot! I can't wait to see who gets paired with each title, and I'm especially looking forward to the year end when we'll get to see how everyone interpreted their assigned title! What fun!

If you haven't started thinking about our Annual Competition categories, don't wait! The Annual Competition is a great chance to show your talents and to have fun competing in a whole new set of categories. Please be sure to check the competition rules on our website to ensure you're following the rules for the categories you choose.

It's also a great time to look into our recently launched FLICKR group! Point your web browser at <http://www.flickr.com/groups/imagesalberta> and click the **Join This Group** link. This will become a great resource for sharing photos, ideas, discussions and inspiration as we start to post photos from our outings, workshops and other events, so sign up and start posting!

Have a great March everyone, and happy shooting!

Unintentional Pairs

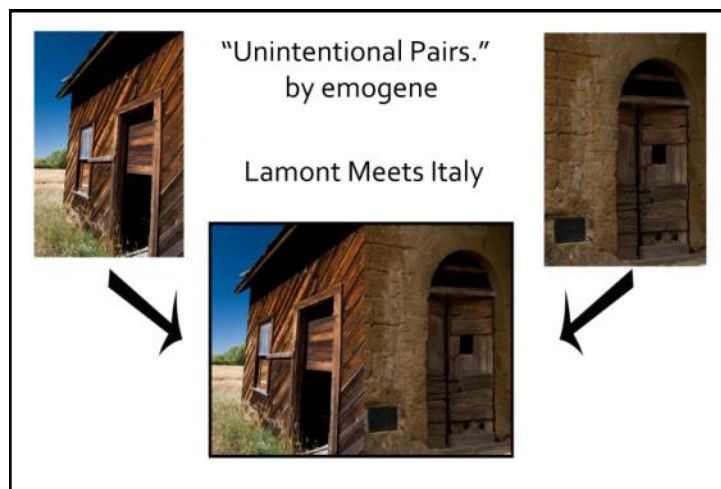
By Mufty Mathewson

Following a speaker as interesting and meaningful as Brian Gavriloff and his presentation of "God's Littlest Angels" is not easy. However, on Thursday Feb. 10th, Rae Emogene showed us a slide show that surpassed anything I've seen for many years. It was called "Unintentional Pairs." To quote Rae, "It took me huge hours to present that 8 minute slide show." And it certainly was obvious..

Rae presented two images side by side on the screen. They crept on slowly and sat side by side for a moment and then gently joined together creating one panoramic image. Then one would march off the screen and another slip on into position. We watched it for a moment and then the images separated again, and a different image would creep onto the screen to fit with the one that was left. Then another would slowly materialize to blend perfectly with the one just waiting for its' partner. She paired antique buildings from ancient Italy with recent pictures of rural Lamont creating the most magical images in the center. Her timing was impeccable. Her matching and blending of images from such disparate places was truly remarkable. The slide show was amazing. It was over too soon.

If anyone is planning a photographic event, do consider having Rae's 'Unintentional Pairs' on the program. She is a genius, right here in Images Alberta Camera Club!

Thank you Rae.



WinterLight—Family Day Outing

By Rob Royer

The timing was perfect. A break from the cold temperatures Edmonton had been experiencing allowed hundreds of people to come out and enjoy Family Day at Churchill Square.

Several of the activities were, of course, aimed at the children. Cardboard castle-making, jump rope and hula-hoop contests on the square were all popular. Inside, the Art Gallery of Alberta had set up craft tables where kids crowded around creating their own art projects. In the lobby of the Winspear there were free balloon sculptures and face paintings for the little ones. I did see three young adults, as well, reveling in their newly transformed faces. The two artists doing the paintings were creating some dazzling effects.

Back on the square, families were lined up for the horse drawn-wagon rides. The two teams of horses were extremely popular and people jostled to pet them and take pictures. Also popular with families was the skating rink in front of City Hall that was swarming with skaters at all levels from beginners to pros.

Also on the square, families could visit a tipi and talk to aboriginals in traditional costumes about their heritage. Outside the tipi

people could cook bannock over an open fire while listening to a drumming performance. Or, they could join in a round dance that encircled most of the square.

The diversity of activities and settings provided an opportunity as well as a challenge for great shots. I hope other members were able to take advantage of this event. The pleasant weather and free hot chocolate added to a wonderful afternoon.



Face Painting © Rob Royer

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IMAGES ALBERTA
CAMERA CLUB

Edmonton, Alberta

“It is one thing to photograph people. It is another to make others care about them by revealing the core of their humanness.”

Paul Strand
(1890-1976)
American
Photographer

Canadian Camera Conference 2011

From CAPA

The London Camera Club, on behalf of the Canadian Association for Photographic Art, is proud to host Canadian Camera Conference 2011 (CCC 2011) **June 29th to July 3, 2011.**

The Conference includes:

- Renowned Keynote Speakers, ELLEN ANON and NEVADA WIER.
- Notable presenters include: Ethan Meleg, Julie Waterhouse, Allen Bargaen, Rob Stimpson, Paul Sparrow, Colin Smith, Joseph Rossbach, Ian Plant, Deborah Sandidge and more.
- Computers labs on CS5, Lightroom, Nik software, Proshow Gold and Proshow Producer.
- Field trips.

Please click on the link below for more information and to register for the conference.

Conference Website : <http://www.capaconference.com/>

CCC 2011 will be held at Fanshawe College, London, Ontario. Information regarding accommodations at Fanshawe College is available at the following website:

<http://www.londoncameraclub.on.ca/documents/CCC2011HotelFlyer.pdf>

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"I am not interested in shooting new things - I am interested to see things new."

Ernst Haas
(1 9 2 1 - 1 9 8 6)
c o n s i d e r e d a
p i o n e e r i n g a r t i s t i n
c o l o r p h o t o g r a p h y

Joe McNally Workshop

Text and Photos by Jason Badry

Joe McNally has long been one of my favorite photo bloggers. I like both his photographic skill, style, and his classic New Yorker 'forgettaboutit'; he is as much of a personality as he is a photographer so when the opportunity arose to see him at one of his workshops, I signed up immediately!

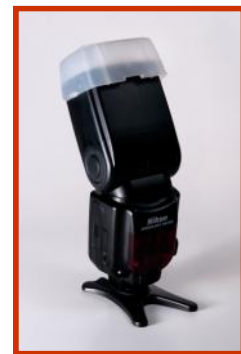
Fellow IACC member, Bob Bittner, and I attended the two day workshop in Calgary last November. It was a sold-out lecture-style workshop in a large theatre with over two-hundred attendees. All images were shot live and displayed on projection screens at each side of the theatre. It was truly an educational experience as Joe setup and worked through building each image, adjusting lights, poses, and entertaining audience questions at any point. It was fascinating to watch him interact with the professional character actors/models playing roles including 'Marilyn Monroe', an 'airline mechanic', 'Stinky the Clown', and a pair of dancers from the Alberta Ballet.

When Joe was asked what it takes to make a successful photographer, his response was one word: 'tenacity' and he followed up with this analogy to describe effective lighting: 'throwing a rock in a pond without making ripples'.

The primary focus of this workshop and Joe's blog is 'Big Light from Small Flashes'. He primarily photographs people with Nikon CLS using SB-900s(Nikon's *Creative Lighting System* hot-shoe mountable Speedlights), although he did use an Octa 74" softbox with an Elinchrom Ranger for the Alberta Ballet dancers. The workshop contained excellent information and focused on general lighting concepts and not Nikon products specifically.

Some of the key concepts that I found interesting:

- When your Speedlight is mounted on camera, bounce the light off a wall or 'flag' the diffuser cap by holding light coloured paper or even with your hand to create an extra light area, and keep the angle upwards as shadows are more natural falling down.
- If you can't bounce the light, point your flash backwards and you'll get just enough light going forward from the diffuser cap.
- When using softboxes like the Lumiquest LTP move the light source close to your subject just out of the camera viewfinder. This improves the quality of the light and it creates less shadow on the background.
- Throw a reflector on the ground and shoot a speedlight straight down into the reflector to fill in shadows.
- In each the foreground, midground and background; create something for the viewer to chew on throughout the photo.
- For one shot, Joe shot a blue-gelled speedlight through a wooden shipping crate to create a very interesting and effective background.
- Joe is a huge fan of gaffer tape and one tip was to use it to when locking focus. Being from the US, he totally missed an audience reference to the Canadian television master of duct tape—Red Green!



Nikon SB-900 with diffuser cap



Lumiquest LTP softbox mounted on Nikon SB-900

The workshop left us with many new ideas, concepts, inspiration, and a shopping list. Joe was especially cruel and showed us several new light shaping tools like the Lumiquest Softbox LTP and the Rogue FlashBender that were not yet available in Canada; B&H order time!

Joe McNally has a few interesting projects upcoming; a new DVD 'The Language of Light', a new book 'Sketching Light' and a 29-city 'Flash Bus Tour' with David Hobby of Strobist.com (another of my favorite photo sites).

If you want to do more with your portable off camera flashes, be sure to check out some of Joe McNally's books or his blog

TO 'TELECONVERT' OR NOT

By Derald Lobay

Many natural history photographers have invested in quality long zoom or prime telephoto lenses. The next logical step, save from investing in even longer and often more expensive glass, is to extend the ranges with a teleconverter of equal quality. Teleconverters are a relatively small glass element that mounts between your lens and the camera and bumps up your focal length. Keep in mind though that inexpensive, non-matched teleconverters often result in a loss of sharpness and possible vignetting of the image.



If you put a 2X teleconverter on a 300mm lens, you end up with a combination that has an effective focal length of 600mm; it takes the center part of the image and makes it 2X larger before it reaches the film/sensor plane. Since film and digital capture has finite resolution and contain grain or noise, enlarging the image by cropping when printing results in much more image degradation than enlarging the image before it reaches the film/sensor plane by using a quality teleconverter. But you don't get something for nothing; you will lose light.

The definition of the f/stop of a lens is the ratio of the effective focal length to the physical size of maximum (most wide open) aperture. Hence a typical 300mm f/4 lens has a front element size of about 75mm in diameter – $300/4 = 75$. If you then add a 2X teleconverter to that lens you increase the effective focal length to 600mm, but the front element remains fixed at 75mm. Your lens now has an effective f/stop of f/8 – $600\text{mm}/75\text{mm} = f/8$ (a loss of two f/stops). All apertures will be affected in the same way, not just the maximum aperture, so if you add a 2X teleconverter to a 300mm f/4 lens used at f/5.6, you end up with an effective 600mm lens functioning at f/11.

You always get better image quality by getting closer to your subject than by using a teleconverter from a greater distance. Sometimes, however, there is no choice, either for practical or ethical reasons, and that is when teleconverters become useful. The lower the teleconverter power, the better image quality will be. All else being equal, a 1.4X teleconverter will give sharper results than a 2X.

Working with long lenses is difficult enough. By adding a teleconverter you will magnify all problems inherent in telephoto photography – mirror slap and heat shimmer, especially if photographing across broad expanses of heated terrain. A sturdy tripod is imperative. For final capture, use an electronic cable release or the self-timer, and keep your hands off that camera body! This one I learned from wildlife photographer Wayne Lynch.

For reliable auto-focus operation and sometimes for any auto-focus operation at all, you have to ensure that the maximum aperture of the final lens plus the teleconverter combination is f/5.6 or faster. For a 1.4X teleconverter, this means starting with a lens which is at least f/4 or faster; modern auto-focus systems do not auto-focus reasonably well when the combination is slower than f/5.6.

The depth of field of a 300mm f/4 lens plus a 2X teleconverter will be exactly the same as the depth of field of any other 600mm f/8 lens. For a lens of any given focal length and aperture, the depth-of-field is exactly the same, no matter how the lens is designed or whether or not a teleconverter is used. The close focus distance of the original lens is retained when a teleconverter is used.

A magnified image is degraded by vibration. Shutter vibration is minimal, so if the mirror can be moved up prior to exposure, the vibration due to mirror slap can be eliminated. Longer exposures (1/30-sec. to ¼-sec.) are often sharper than exposures in the 1/60-sec. to 1/250-sec. range due to the percentage of time during the exposure the camera is still.

Current Canon and Nikon teleconverters allow for full electronic coupling of the lens to the camera body. All auto exposure and autofocus features of the lenses remain available when the teleconverter is attached. Since both manufacturers build their cameras around their lenses, and not vice versa, their cameras obtain data from the lens chip which, in turn, allows them to adjust their internal programs for the lens currently attached to the body. If the camera knows a 400mm lens is mounted, it will then bias the exposure toward a higher shutter speed to compensate for vibration. If the converter does not contain the appropriate chip and electronic circuitry to communicate with your camera and more specifically with your lens, you will most likely be unable to mount the converter/lens assembly. These accessories are manufactured and keyed only to work with specific optics -- primarily fast, long, professional-quality telephoto lenses.

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"There is only you and your camera. The limitations in your photography are in yourself, for what we see is what we are."

Ernst Haas

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Plan on Spokane

2011 Inland Empire Chapter PSA Spring Seminar with Darrell Gulin

Where else can you see, hear, learn and be motivated by world renowned photographer Darrell Gulin at such a modest non-profit price? This two day seminar is only \$75 for PSA/ CAPA members and \$85 for non-members. Free lunches with April 2 and 3 PSA Spring Seminar Spokane has been extended to registrations booked by March 25.

Darrell Gulin's seminar topics include: *Special Moments & Special Places; Photo Travelling Done Right; Macro Photography; Action, Portraits & Landscapes; HDR & other Filter Packages; Editing to the Perfect Image; and Wildlife on 4 Continents.*

In addition, to the weekend seminar, there are three all day field trips on Monday April 4th: Field Trip # 1, "Inside Spokane"; Field Trip # 2, "Northwest Palouse"; and Field Trip # 3, "Southeast to Palouse, WA, and into Idaho". Register soon as there are only 25 seats for each tour.

For further information beyond the Inland Empire PSA Website click on <http://www.psainlandempire.org/seminar/program.html> or contact Steve Shining, Seminar Chair at spshining@msn.com or (509) 328-3507 .

PSA Annual Fall Conference—Colorado Springs

By Fred Rushworth

Mark your calendars now for the annual PSA International Conference of Photography, September 18 through 24, 2011. IMAGES club members who have attended PSA Fall Conference in the past have raved about the speakers, the educational sessions and the day tours. This conference and location are highly recommended by some of our seasoned members.

Colorado Springs is in the South Central area of Central Colorado approximately 60 miles south of Denver. Colorado Springs is a popular travel destination because of its dry climate and high altitude. The city is over one mile high at 6,035 feet (1,839 meters) above sea level. Some area famous landmarks and attractions of Colorado Springs are the 14,110 foot (4300 meters) Pike's Peak; the Royal Gorge and its bridge over the Arkansas River; the Garden of the Gods park with its natural geological formations of sandstone of red, white, blue and purple that are a photographer's joy; the clay and stone "hoodoos" at Paint Mines Park; the Air Force Academy and its magnificent Chapel, an architectural wonder with amazing stained glass; Manitou Springs a quaint town; the Olympic training facility; the Cliff Dwellings; and Glen Eyrie Castle.

Photo tours in and around the Colorado Springs area are planned for Sunday, Monday and Tuesday, September 18th through the 20th. Full schedules and prices for the tours are currently available online at http://psa-newmember.org/conference_images/CO_Tours.pdf or in the March PSA Journal.

The evening keynote speakers this year will be: Wednesday, Canon® Explorer of Light, Tyler Stableford; Thursday, George Lepp, Canon Explorer of Light; Friday, Joe LeFevre, Staff Instructor at Adirondack Photography Institute who publishes in Outdoor Photographer, Adirondack Life and New York State Conservationist. On Saturday Julieanne Kost will present the latest updates for Photoshop and Lightroom.

The Electronic Imaging Division (EID) will offer 'pay for' classes on Sunday, Monday and Tuesday, September 18-20th. Classes conducted will be Adobe Photoshop Elements®, Intermediate Adobe Photoshop®, Adobe Lightroom®, using ProShow® Gold to assemble digital image shows and a High Dynamic Range (HDR) hands-on class using Nik Software. Enrollment in all classes will be limited. A detailed description of each class will be presented in the March issue of the PSA Journal.

The conference will conclude on Saturday, September 24 with the evening honors banquet.

Look for registration information in the April PSA Journal and on the PSA Web site <http://www.psa-photo.org/conferences.asp?menuID=8&DivID=8>, and start planning to be at the 73rd annual meeting in Colorado Springs this coming September.



Annual General Meeting Announcement:

Our Annual General Meeting will be held on May 26, 2011 following our potluck supper at 6:30p.m, at Pleasantview Community Hall 10860 - 57 Avenue, Edmonton, AB. Our audited financial statement will be published in April's newsletter.

Enthusiastic volunteers make our club program interesting, educational, and fulfilling. Each year, we have board members who move on and their positions need filling. Board Positions currently open are: Competitions Chair, Workshops Coordinator, Secretary and Webmaster. Assistance is available for all new board members in their roles either from outgoing or current board members.

Please contact either the current position holder or our president Scott Henderson if you have questions, nominees or would like to volunteer. The contact details are on the back page.

Program

Karrie Daly: Program Chair



Mar 24 8 PM	MEMBER SHOWCASE: Carol Rusinek: Utah Spring (after competition)
May 12 8 PM	GUEST SPEAKER: NAIT Student MEMBER SHOWCASE: Karrie Daly: This 'n That
May 26 6:30 PM	IACC AGM (Annual General Meeting) 6:30PM Year-end Potluck Dinner Annual General Meeting Annual Competition Awards

Outings

Calvin Binnema, Outings Chair



	Salisbury Greenhouses
Saturday April 9th 9am—1pm	Join us as we photograph the spring flowers and bedding plants in the display area as well as some of the production greenhouses not open to the public. Sign up during regular meetings.
	For latest updates check our website: http://imagesalberta.ca/program/outings/

Competition Themes and Dates

By Mary Wagner—Competitions Chair

Full competition details on website :

<http://www.imagesalberta.ca/program/competitions/>



Competition Date	Theme
March 24	OPEN
April 14	Turbulence
Apr 28	President's Challenge & Annual Competition President's Challenge Theme: "My Obsession"

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"No matter how slow the film, Spirit always stands still long enough for the photographer it has chosen"

Minor White

(1908-1976)

Co-founder of
Aperture magazine

Fast Lenses Can't Run

By Barry Headrick

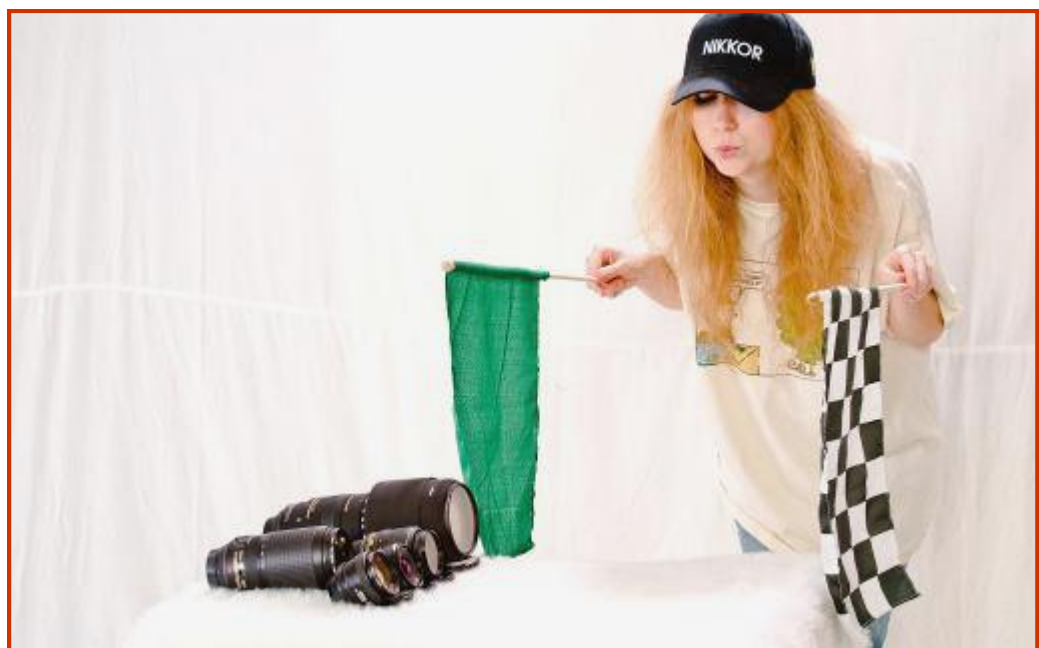
One of the confusing terms in photography is a "fast lens". "Fast" means something that can move or perform more quickly than others in its class, such as a fast car or a fast computer. But fast lenses can't move at all, even when the race starter is waving the green flag! What is a "fast lens" and is it a good thing or a bad thing? Is a fast lens something that is useful to you?

"Fast" refers to the maximum aperture of the lens, which is measured by the f-stop number. A low f-stop such as f 2.8 means the lens can capture more light from the subject than a higher f-stop such as f 5.6 or f 8.0. The fastest possible f-stop is f 1.0, according to all of the optical design books I have looked at. This maximum is due to limits on the diameter and curvature of the front lens element within the lens. There is no theoretical minimum aperture; how small the opening in the aperture of the lens can be made is based on the mechanical characteristics of the lens and the aperture (diaphragm). There is also a practical limit to the minimum aperture based on a type of image distortion called interference rings that are caused by light passing through a small opening. The term "fast lens" might come from the faster shutter speeds that are possible when more light is captured from the subject.

Prime lenses with a maximum aperture of f 1.4 are considered to be fast, and zoom lenses with a maximum aperture of f 2.8 are considered fast. Fast lenses are bigger, heavier, and much more expensive than their slower counterparts. Current prices for Nikon lenses at McBain Camera show the 50 mm f 1.8 prime at \$150 while the f 1.4 version, approximately ½ stop faster, is \$390. Price differences are more pronounced for longer primes: the 85 mm f 1.8 is \$500 while the f 1.4 version is \$1,220. The 300mm prime f 4 is \$1,370 while the f 2.8 (one stop faster) is \$6,000. Note that there are other differences between these primes, besides the maximum aperture, such as the autofocus system and lens quality (build, sharpness, etc.).

Fast lenses focus faster, especially in low light, because more light is passed to the autofocus sensors and the shallower depth of field helps the autofocus system to home in on the correct focus distance more quickly. Fast lenses are also used for throwing the background out-of-focus to place more emphasis on the primary subject. A larger aperture such as f 2 gives a shallower depth of field than a small aperture such as f 11. The 300 mm f 2.8 lens is a classic in the fashion industry because it throws distracting backgrounds out of focus. Wedding and event photographers need fast lenses with effective autofocus systems because they shoot in low light situations such as inside a church or a large indoor space. Photojournalists and sports photographers need fast lenses to allow fast shutter speeds to freeze their fast-moving subjects. If all of your shooting is done in bright sunlight with a motionless subject, you probably don't need a fast lens. A slow lens cannot throw the background elements out of focus to the extent that a fast lens can, but you can buy software that can blur the unwanted elements in your image to look like they are out of focus.

When you are shopping for your next lens, be sure to consider the maximum aperture that you need along with all of the other critical factors: prime vs. zoom, focal length, lens size, lens weight, autofocus system, image stabilization, image quality, and the price you will have to pay for it.



Article and photo by Barry Headrick. Model: Tatiana Ilyina. Studio: Dream Studio by Gerry Wirun

Workshops

By Gerry Wirun, Workshops Chair



You must be a paid IACC member **and sign-up** to attend Workshops.

Sign-up forms are usually available at club meetings a couple of meetings ahead of the workshop date.

Sunday, March 27, 2011 1 pm - 3 pm.	"Lightroom 3 - Basic Photo Editing". Due to a large interest in this topic, Images member , Barry Headrick will repeat his January presentation. Expand your knowledge of image workflow, editing and adjusting, and file storage, using Adobe's latest software. Limit 10 participants.
Saturday, April 9, 2011 1 pm - 3 pm.	"The Big Pixel Tour", John Freeman and sons Mark and Paul will host a behind-the-scenes tour of The Big Pixel Inc., a state of the art large format printing and presentation facility that does custom work for artists, photographers, and commercial clients. The foundation of their business includes an extensive background and education in the art and photography field and a commitment to provide the best custom service to the client throughout the entire process. http://www.thebigpixelinc.com Limit 17 participants.

Volunteer Photographers Needed: Rona MS Bike Tour

By Fred Rushworth

Join us as we document the hundreds of volunteers and over two thousand cyclists on their two day, 180 km ride to raise funds for MS research and patient support.

I need five or six photographers to assist with event photography for the Rona MS Leduc to Camrose bike tour June 11 and 12th. You may volunteer for the whole weekend or a single day.

Last year five members from Images Alberta Camera Club volunteered. Working in teams, we photographed the riders, volunteers, and sponsors along the road, at the rest areas, and at the daily finish lines. We finished the Saturday afternoon by creating a slide show for the evening celebrations. It was no small feat to quickly sort through almost three thousand photos and select only a couple hundred for a show in three hours time: that's teamwork!

This is an opportunity to put your photographic skills to use while supporting a worthy cause. Your photographs may become part of our Saturday Night riders' showcase, future MS Society publications, promotions, and displayed on their Facebook wall for riders.

You must have a DSLR, basic zoom lens (I also used my 75-300mm telephoto) and polarizing filter. If your DSLR shoots video, I would love to add a few 'live action' video and sound clips to this year's show. Additional laptops would be greatly appreciated to help me download and sort photographs for the evening slide show.

There is a basic, no utilities, camping area for tents and RV's at the event location in Camrose so you can stay and enjoy the Saturday night festivities. Meals are provided for volunteers.

Please contact me through Images Alberta Camera Club at imagery@imagesalberta.ca or by phone at 780.461.9315.



© Fred Rushworth



© Richard Perron



© Mufty Mathewson

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CAMERA CLUB

Edmonton, Alberta

Basic Courtesies for Workshops

- **LET THE LEADER KNOW IF YOU ARE UNABLE TO ATTEND**
- Arrive a little early so the workshop can start on time
- Dress for the weather
- Bring goodies to share
- Offer to clean up

Volunteer to write an article for our [newsletter](#)

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*"A woman said to me
when she first sat
down, You're
photographing the
wrong side of my face.
I said, Oh, is there
one?"*

Imogen Cunningham
(1883—1976)

Lightrein Workshop

By Marika Smith

On Feb 6, a small group of Images members had the opportunity to spend the afternoon at the Lightrein production facility and photo studio. We learned a little bit about their studio and lighting products and had the chance to work with their products with a model and pro photographer Monty Noyes.

Lightrein was established in Edmonton by Stephen Pilby in 1995. His profession at the time was in cinematic lighting. He decided that there must be a better way to work with and control light than what was available at the time. He developed and patented his "egg crate"- a lattice-type fabric that attaches to a softbox which helps to control the direction of light spilling out of the softbox. Lightrein produces and sells studio lights of various power outputs, softboxes in a variety of shapes and sizes, egg crates for each softbox, dyed muslin backdrops, reflectors and speed rings, and various accessories.

Our model for the day was Tatiana, a lovely, expressive lady full of attitude and talent! She rocked her red dress and mink coat!



Model Tatiana photographed using Lightrein Lighting system © Marika Smith

Wide Format Art Prints At Home

Article And Photo By Barry Headrick

Visual artist, Colin Vince, <http://www.itlikeart.ca>, hosted the 'Wide Format Art Prints At Home' workshop for seven enthusiastic IACC members on February 13th.

We met at Colin's home (and large-format printing facility) for this very informative three hour session. Colin has a 24-inch Epson printer and many types of media including bamboo paper, canvas, and aluminum. We looked at several samples of fine art prints as Colin described the key characteristics and applications for each type of media. Aluminum sheets are the most complex media to print, since the aluminum must be attached to a sandwich of clear plastic and white media to guide it properly through the printer. Colin described the entire printing process in detail. This covered the final image adjustments in Photoshop (tone curve adjustment layer), soft proofing, ICC profile selection, selecting the best rendering intent, use of colour spaces, Photoshop printer options, and printer driver options.

Many related topics were also covered such as where to purchase supplies, costs of ink and printer media, shipping options from the U.S. to Canada, finding ICC profiles online for different types of media, care and maintenance of the printer, using white gloves for handling media, options for ink cartridges such as third-party ink, use of the X-Rite ColorMunki calibration tool for profiling monitors and printers, on-line instructional videos, and many other topics. Several of us were looking at Colin's extensive library of fine art printing books.

This was a very useful afternoon for anyone who is interested in printing large art photos at home, or Colin will gladly custom print your images for you, and offer advice on media, format, and presentation options.

Thank you Colin for your hospitality and presentation!



Colin demonstrates image adjustments in Photoshop. Note the gloves for handling media.

Tv Mode

By Quincey Deters



I recently received an email invitation from Darwin Wiggett to watch his appearance with Michael Gordon live on a show called Fine Art Photography Weekly airing on Smibs TV. This turned out to be a great experience. Not only did I learn more about what it takes to be a successful fine art photographer, I also found the local webcast Smibs TV!

The host of the photography shows is Peter Urban. Smibs TV was founded by Peter and his wife, Christy, who also produces the shows. Their online TV network targets people with a passion and they currently have two shows dedicated to our passion, photography. Fine Art Photography Weekly invites guests to discuss techniques, locations, philosophy and the business of fine art photography. Photo Espresso invites guests to relax and discuss anything and everything photography. Viewers watching the live broadcasts are encouraged to ask questions and interact with the host and special guests. All of the episodes are available for viewing on the Smibs TV website. You can go back and watch any of the past shows, at any time, as many times as you like. There are many informative topics covered in these shows, with guests from all over the world sharing their photography knowledge. I have informed Peter about the camera club and hope we will see him at the hall sometime soon.

In addition to watching Smibs, I have noticed more and more shows on television that showcase photographers from around the world. The wonderful new technology of the digital video recorder, (DVR), has made finding and recording shows much easier. For instance, my DVR has a search feature where I can put in the word "lens" or "camera" and it will find any shows with that word in the title. I have found many shows that are photography related by searching in that manner. Below is a list of some of the shows I have found that might be of interest to photographers. Check your local listing or the links provided for channels and times in your area.

Smibs TV

- Fine Art Photography Weekly
Tuesdays at 2:30 MST
- Photo Espresso
Thursdays at 12:00 MST

Online webcast : www.smibs.tv

PhotoXplorers

Bravo - Channel 36

PhotoXplorers follows an adventurous band of photographers/urban explorers as they slip behind the barricades to capture haunting images of abandoned buildings and structures from around the World. This one can also be watched on your computer from the website <http://photoexplorers.com/>

Snapshot

Bravo - Channel 36

This six-part series showcases innovative Canadian photographers from across the creative spectrum. SNAPSHOT explores the creative process and lifestyles of six talented photographers, covering a diverse range of subjects from photojournalism to dance, documentary to fine art.

<http://www.soundventure.com/snapshot/home.html>

Wildlife Photographers

Oasis – Channel 230

This series profiles wildlife photographers Christine and Michel Denis-Huot as they search for the perfect shot in the African savanna.

<http://www.oasishd.ca/>

Eye of Wild Life

Oasis – Channel 230

This series showcases various photographers and their unique viewpoints.

<http://www.oasishd.ca/>

Continues next page.....

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Edmonton, Alberta

"Photographers deal in things which are continually vanishing and when they have vanished there is no contrivance on earth which can make them come back again."

Henri Cartier-Bresson
(1908-2004)

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Edmonton, Alberta

When photography was invented it was thought to be an equivalent to truth, it was truth with a capital "T".

Vicki Goldberg—
*author: The Power of
Photography. How
P h o t o g r a p h s
Changed Our Lives*

Behind the Lens

Bold – Channel 96

This series explores the emotional and sometimes contentious relationship between the person behind the camera and their subjects.

http://www.cbc.ca/programguide/program/behind_the_lens

The Frame

Frame – Channel 165 / HD Channel 212

This is a 24 hour channel provided by Shaw that showcases photographs from all over the world in specific galleries. The galleries rotate every half hour and shows off a selection of photographs from Canada Collects, Animal Kingdom, Water World, Birds of a Feather, The Seven Seas, Canadian Horizons, City Lights, Sands of Time, Gardens of Delight, and many others.

A Park for All Seasons

Oasis – Channel 230

This series takes an in depth look into some of the most spectacular National Parks in Canada, exploring their history and diversity and how the park service keeps them accessible.

<http://www.oasishd.ca/parks/>

Historian Report—Twenty Five Years Ago.

By Mufty Mathewson

Here's what was happening at Images in 1986.

- We had 79 members
- We met at the John Janzen Nature Center at a cost of \$45 per meeting
- We raised the membership fee from \$20 to \$25 per annum.
- John Mawhinny created a new award for first year members. It was won by Daryl Benson.
- Imagery was edited by Bill Hogg who had 200 printed. He brought 80 to the club and then distributed the rest to McBains, Hazels Camera Exchange, Carousel Photographics and Technicare to place on their counters so people would find out about our club.
- Bill also got a great deal for some Fujichrome film and sold it to members for \$6 each.
- The board approved the purchase of a flashlight and a pointer for the club.
- The Outings for the year included Indoor Games, Wrestling, Pet Photography at the SPCA and as a big special, Drew Jeffries organized a trip to the Calgary Zoo for an all day shoot with Brian Keating.
- The President's challenge that year was "FILTERS."
- Steve Sutphen was President of our club! Steve is presently responsible for all the Equipment at Images, its care, setup and takedown at every meeting. He's the quiet and unobtrusive guy at the front reaching the projector on that big wooden stand, projecting the Digital Images competition. Last year Steve received an Honourary Member award and it is richly deserved



We have some remarkable members at Images!

Showing and Glowing Award winning members, shows and events

By Fred Rushworth

- **Ray Belcourt** has an exhibit in the McMullen Gallery at the University Of Alberta until March 31st.
- **Bruce Smith** recently attended one of Darwin Wiggett's Spring Photo Tours and he has just been showcased on Darwin's website. <http://darwinwiggett.wordpress.com/?tag=bruce-smith>

Please let me know of your photographic accomplishments so we can share them with our fellow members.

Competition Results

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E Y E S

SMALL		
1	<i>Threading The Needle</i>	Calvin Binnema
2	<i>Reflections In A Golden Eye</i>	Sieg Koslowski
3	<i>Maddy</i>	Carol Rusinek



"Threading The Needle" © Calvin Binnema



"Maddy" © Carol Rusinek



"Reflections In A Golden Eye"
© Sieg Koslowski

Medium		
1	<i>The Eye Of The Beholder</i>	Sieg Koslowski
2	<i>Tear Off</i>	Jian Guan
3	<i>Eyes Of Wonder</i>	Karrie Daly



"The Eye Of The Beholder"
© Sieg Koslowski



"Eyes Of Wonder" © Karrie Daly



"Tear Off" © Jian Guan

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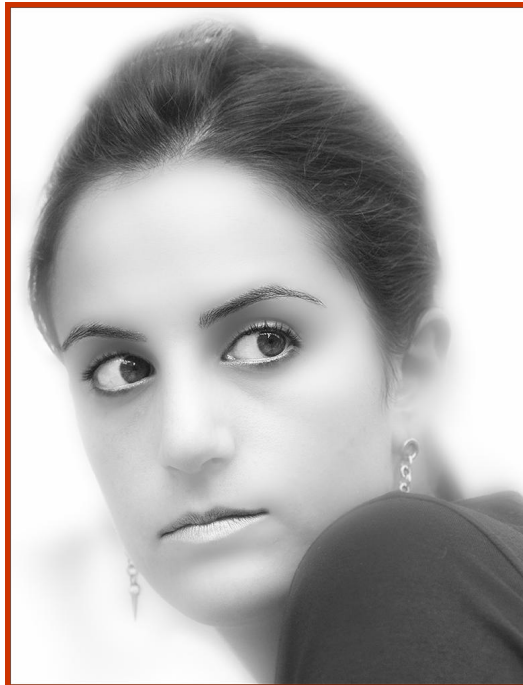
E Y E S

COMPETITION RESULTS cont.....

	MONOCHROME	
1	<i>Window To The Soul</i>	David Aldana
2	<i>Girl From Piazza Spagna</i>	Zbigniew Gortel
3	<i>Eye See You</i>	Linda Treleven



"Window To The Soul" © David Aldana



"Girl From Piazza Spagna"
© Zbigniew Gortel



"Eye See You"
© Linda Treleven

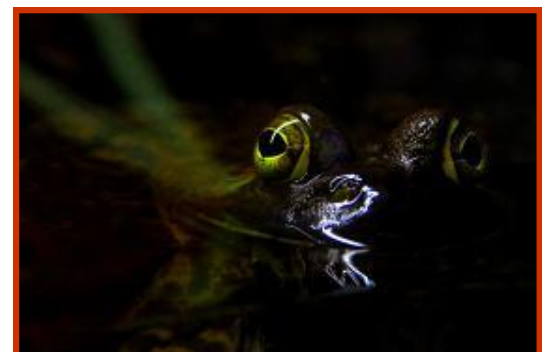
	DIGITAL	
1	<i>Watching</i>	Mark Campbell
2	<i>What's Up?</i>	Ahmen Abou Kalousa
3	<i>Swamp Creature</i>	Sieg Koslowski



"What's Up?" © Ahmen Abou Kalousa



"Watching" © Mark Campbell



"Swamp Creature" © Sieg Koslowski

	LARGE	
1	<i>Mysterious Eyes</i>	Jian Guan
2	<i>Eye Witness</i>	Sieg Koslowski
3	<i>Eye Spy</i>	Karrie Daly
3	<i>Eye Contract</i>	Sieg Koslowski

COMPETITION RESULTS cont....

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"Mysterious Eyes" © Jian Guan



"Eye Contact" © Sieg Koslowski



"Eye Witness" © Sieg Koslowski

One passion, many voices:

That is what I truly feel as I put this newsletter together each month. I can't stress enough how important everybody's feature articles, workshop and outing reports, and submission of your winning competition images are to creating this celebration our club.

Thank you Barry Headrick, Jason Badry, Quincey Deters and Derald Lobay for your excellent feature articles. This month's sidebar contributors were Mufty Mathewson, Darlene Young and Zbigniew Gortel. Scott Henderson, Mufty Mathewson, Rob Royer, Marika Smith and Barry Headrick have all pitched in with club updates. You are all awesome!

Last fall I challenged everyone to think outside the 4x6 or 8x10 box that we often use to show our images and to create sidebars and front page banners for the newsletter. If you have a photo that you think would make a great spring sidebar or banner (I hope we will need a spring theme eventually), try cropping it to the following dimensions and see how it looks. I will need them to be at least 96dpi after cropping in order to get a crisp image.

- Sidebars are 1.75 inches wide by 9.5 inches tall.
- Cover banners are 7.5 inches wide by 1.5 inches tall. (and YES, I broke my own 'tripod in the bottom right of the photo' suggestion this month but I did keep a point of interest there.)

Mufty Mathewson and Quincey Deters have been handing out and collecting member survey forms so we can compare ourselves to a survey completed ten years ago. We hope to have results ready for either the April or May newsletter. Thanks ladies.

I have mentioned that this month's newsletter will be used as our entry for the PSA newsletter competition. Thank you all again for your submissions, Fred

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IMAGES ALBERTA
CAMERA CLUB

Edmonton, Alberta

IMAGES ALBERTA Board of Directors 2010-2011

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Workshops	Gerry Wirun <i>workshops@imagesalberta.ca</i>	780.456.2717

CLUB MEETINGS

Meetings are held at 8:00pm on the 2nd and 4th Thursday of each month from September to May.

Pleasantview Community Hall
10860 - 57 Avenue
Edmonton, AB

Visitors are welcome to attend two meetings to determine if they wish to join Images Alberta Camera Club

You must be a member to compete in competitions or attend outings and workshops.

Mailing Address:

Images Alberta Camera Club
PO Box 29015 RPO Lendrum
Edmonton, Alberta T6H 5Z6

IACC WEB SITE

www.imagesalberta.ca

We encourage all members to submit samples of their work to webmaster@imagesalberta.ca

IACC NEWSLETTER

Please submit articles and images to Fred Rushworth
imagery@imagesalberta.ca

Next Edition: Apr 13/11
Submission Deadline: Apr 07/11

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ASSOCIATE MEMBERSHIPS



Canadian Association for Photographic Arts (CAPA)

www.capacanada.ca

Photographic Society of America (PSA)

www.psa-photo.org

